

SEGATM

SEGA SATURNTM

FRANKENSTEIN

Through The Eyes Of
THE MONSTER

Wake up...
It's time to meet
your maker.

Starring Tim Curry

InterplayTM

AN AMAZING MEDIA PRODUCTION

INSTRUCTION MANUAL

COMPACT
disc

This game is licensed by
Sega Enterprises, Ltd. for play on the
SEGA SATURNTM System

Important Information

The Sega Saturn disc is intended for use exclusively with the Sega Saturn system.

Do not bend it, crush it, or submerge it in liquids.

Do not leave it in direct sunlight or near a radiator or any other heat source.

Be sure to take an occasional recess during extended play, to rest yourself and the Sega Saturn compact disc.

Always keep your Sega Saturn compact disc clean.

Always hold by the edges and keep it in its case when not in use. Clean with a lint-free, soft dry cloth-wiping in straight lines from the centre to the edge. Never use solvents or abrasive cleaners.



Starting Frankenstein

Reset your Sega Saturn, Insert the Frankenstein compact disc into your Sega Saturn, label side facing upwards, select "start" application from the Sega Saturn options screen and wait for Frankenstein to load.

To Create Life...

It is an age-old proposition.

On the eve of civilisation's Age of Genetic Engineering, it remains the question lingering in the minds of every social thinker: "Because we can manipulate the very building blocks of human life, ought we?" Do we have the wisdom to manage what we can create?

This is the very metaphor of Frankenstein: the creator losing control of his creation. The quest for ultimate knowledge at an ultimate cost. Every stride forward through a body of knowledge has been accompanied by the chorus chanting the familiar theme, "Beware, lest thy insatiable crusade consume thee!"

Obsession begets self-destruction.

It is a universal warning, told time and time again. Many storytellers have borrowed the story of Frankenstein's Monster and retold it with their own mad doctor and their own hideous creation.

The story, with its warning, was heralded at the dawn of the electrical age. It was proclaimed at the birth of the atomic era. And today, as our scientists alter the genetic code of simple tomatoes and bovine hormones, the all-too-familiar cries admonish CAUTION, with a warning: take care not to unleash a hideous monster of our own making.

Frankenstein: Through The Eyes Of The Monster, starring Tim Curry as Dr. Frankenstein, retells this modern myth with a slight twist: you are Frankenstein's Monster! You awake on Dr. Frankenstein's "resurrection table" with only faint echoes for memories. No sense of purpose. No idea as to why you have been re-animated.

Except -

It appears as though you are nothing more than a science experiment! Which causes you to ponder, "Who is the real monster here?"

As you venture forth assuming the role of Frankenstein's monster, beware.

And - Be Warned...

POINT OF VIEW

Frankenstein: Through The Eyes Of The Monster is played from a first-person perspective; in other words, as you play the game, the computer screen will display what would be seen from the point of view of the character you are playing.

Occasionally, you will be presented with a close-up of hand-written notes or controls. To leave the close-up of controls, simply move the pointer to the left or right of the screen and press the A button on your control pad. While viewing the close-up of a document, press the A button anywhere on screen to leave the close-up. Documents encountered in the game may be of several pages. This will be indicated by a "dog-ear" in the upper right corner of the document page. Move forward through the pages by pressing the A button on the right edge of the dog-ear. To move backward through a document, click the left edge of the dog-ear.

Help Cursor

We have provided you with a Help Cursor.

You can search for objects in a scene that can be manipulated or added to inventory simply by moving the cursor around.

When the cursor animates to depict a grasping hand, press the A button to pick up or activate the item you have just located.

Inventory

Once you pick up an item by "clicking" on it with the A button, you can carry it around until you find a use for it. You will notice, however, you can only carry one object around at a time until you find a container. Take care not to get caught carrying any important items. Dr. Frankenstein is very possessive about his notes, equipment and supplies.

While the doctor is not a threat to you at the beginning of the game, you can antagonise him enough to where he becomes hostile. Exercise good judgement in how you use what you find as you wander through his castle.

Options Screen

To activate the options menu press the start button and the menu will be displayed, from this screen you can change the audio settings and save or load your game.

Loading and Saving your Game

To save your game, simply bring up the options menu by pressing the start button.

In the top centre of the screen is a picture of your current location below this you will see six save game slots, clicking on the left arrow at the top of one of these boxes will save your current game to that slot.

To load a game click on the right arrow above your chosen save slot this will load the game currently in that box.

You can choose to save your game to either your Saturn system memory or your Saturn backup memory cartridge, by switching the flip switch next to the picture of the backup memory cartridge and the Saturn system on your save load/save screen.

Quitting Frankenstein

Make sure you have saved your current game, and then reset your Sega Saturn.

Game-play Example.

Do not be discouraged if you don't immediately find a sense of purpose as you play the part of Frankenstein's Monster exploring your surroundings. This is what one might expect the monster might feel, having just been brought to life. As you explore and experiment with things you find, you will gain knowledge about your renewed existence. With patience, the rich environment of Frankenstein: Through The Eyes Of The Monster will open up to you.

Next is an excerpt from the game's clue book to help you get started:

The pain! It was as if I'd been dragged behind a team of wild horses. I was finally able to open my eyes without the overwhelming dizziness to a bewildering sight. A blurred figure stood over me, finally resolving itself with every blink of my eyes. Dr. Frankenstein! His sinister voice rang in my ears. I was barely able to discern the sharp pierce of the morphine injection he gave me amongst all the other searing pain. But all the pain faded. Faded...

Later, able to move my arms and legs, I stood to my feet, but just barely! Everything about my body seemed wholly unfamiliar. The doctor was speaking excitedly, going off about something. The cat's got my tongue? What did that mean? I didn't even try to respond — my throat was afire with fever and swelling.

It was a struggle, but I was finally able to walk around without losing my equilibrium. I'd never seen the inside of the Frankenstein estate. He was an "eccentric" man of curious notoriety. Most of the townspeople regarded him

mad and kept their distance. Others seemed drawn to him because of his wild claims about a "new" science. I, however, was now his EXPERIMENT! I remembered my execution by hanging...and now I was alive!

But how...?

The contraptions filling the room looked like devices for manipulating electricity. I'd read a bit about electricity — an unearthly force, but one with such great potential.

The bookshelf moved easily; behind it was a grate covering a ventilation shaft. I found another opening in one of the walls here; ah, I recognised that! It was an opening for a dumbwaiter!

For awhile, I tinkered with the controls for raising and lowering the slab. I suddenly realised this was where I had awakened from my death — I had been lowered to this room on this mobile platform. But lowered from where?

Tower Roof

I found a ladder attached to one of the walls and climbed it to the top of the tower. The dawn was breaking! The wind caressed my face. Curious. All I saw up there was a kite and metal poles that pointed toward the sky. Hmm. What could that plaque by the top of the ladder have meant? It bore the Roman numeral "2" and a series of concentric circles with different-sized dots, one with a ring about it, all embossed in bronze...

Upper Tower "Resurrection Room"

I descended the ladder, intent on finding some purpose — a meaning as to why I was there, brought back from the dead! Should I ask Dr. Frankenstein? I wondered. On a bookshelf near where he was working lay a peculiar-looking crystal. As I picked it up to examine it more closely, the doctor caught me out of the corner of his eye. He told me a bit about the "lifestone crystal" and I decided to leave it there — for now.

On the shelf below the crystal lay a loose sheaf of documents. As I examined the notes, I realised just what diabolical things this doctor was up to. Who was this doctor to mimic God? Perhaps the Hosts of Heaven allowed my rebirth to stop this evil!

Below the periodic table mounted on one of the walls, I found a trap door leading downward. Dr. Frankenstein admonished me not to fall asleep. He seemed a little too disingenuous.

Lightning Coil Room

I descended the stairs to another cavernous room containing a massive Tesla Lightning Coil. Had the doctor learned to attract lightning and store the electricity for his baneful activities? I thought it better not to tinker with those controls...yet.

I soon stumbled across stairs leading down to another lower level below that one. There had to be a way to bridge the break in those stairs...

A crate next to the stairs leading back up to the laboratory contained more of Dr. Frankenstein's notes. The pages contained ramblings about x-rays and vacuum tubes. More importantly, there was a loose plank leaning against the ascending staircase. Just what I needed to bridge the gap in the descending stairs!

Lab

As I descended to the next floor down, I found myself in a small lab fitted out with a freezer, a desk, and a table with specimen jars set up for some sort of experiment. I walked over to the table with the specimen jars and noticed the wires connected the leftmost knife-switch lead to the freezer. It seemed logical to me that if I turned off the freezer, the ice sealing the door would melt.

I took turns connecting the lead from the rheostat to the open terminal of each of the three remaining knife-switches. Electricity had a curious effect on the muscles of each of the specimens. The head of a human seemed to say the word "library." The muscle reaction to an electrical charge is usually a simple twitch; nonetheless, the head of the cat and the man acted as though they still had some of their memories intact. Did this have something to do with Dr. Frankenstein's mysterious Energy-L?

The battery and the coil of wire appeared useful. However, as I was still weak from my unholy resurrection, I was only able to carry one item at a time. I was forced to leave them behind.

Bedroom

The drawer of the desk in the lab contained a key and more notes from Dr. Frankenstein's experiments. The key fits into the door in the corner of the lab. The room, my bedroom, was small and claustrophobic compared to the rest of the tower; I needed no sleep, and instead of staying I chose to leave. As I turned around, I was startled to find the doctor standing in the doorway, watching me. He seemed pleased that I'd found my way down to my assigned bedroom. Was he testing me?

His taunting comments confirmed what I remembered — I WAS hanged!

Mythology

There is a Greek myth about a titan named Prometheus (Greek for "Forethought") who stole fire from the gods and gave it to humans. He also bestowed arts and civilisation upon humanity.

One Greek myth portrays Prometheus as the creator of man from clay, another as the first mortal man and yet another as the human race's defender against the threats of Zeus, whom he provoked by his deeds. The Greek myth-writer Hesiod writes that Zeus' punishment against Prometheus was the creation of Pandora, the first mortal woman, who unwittingly unleashed on the world all its current calamity.

The Story

Mary Shelley - an 18-year-old English girl - gave the world a story so startling that it has been recounted innumerable times. Nearly two centuries later, Frankenstein still haunts our dreams. She entitled her book, *Frankenstein or The Modern Prometheus*. It is the story of a German science student, Victor Frankenstein, who learns how to restore life to dead flesh. His obsession leads him to successfully create a person from the parts of deceased humans. This man, whom Frankenstein never gives a name, had a monstrous appearance but was gentle and moral. The monster is eventually abandoned by Frankenstein, who refuses to nurture the creature out of fear and a restored sense of morality; as a result, it becomes enraged and is provoked into killing Victor Frankenstein's wife and brother. The scientist engages the monster in a pursuit that takes them to the North Pole, where they both perish.

This is the abbreviated story of *Frankenstein*. However, the history behind the tale is equally fascinating. Many forces conspired to spur the imagination of Mary Shelley: part Greek myth, part ghost story and science fiction and, yes, part fact! Today, the novel is classified as Gothic horror - set in medieval buildings of Gothic architecture, a genre which commonly featured forces of evil battling against virtue. During Shelley's time, there was no such category.

Literature of the Age

Mary Shelley's novel, written in 1818 and published anonymously, was among a group of stories that were the forerunners of Romanticism, which included stories of terror and imaginativeness - the Gothic class of "spine tinglers." Novels of the era, like *The Castle of Otranto* (1764) by Horace Walpole (1717-97), *The Mysteries of Udolpho* (1794) by Ann Radcliffe (1764-1823), and *The Monk* (1796) by Matthew Gregory Lew are filled with melodramatic characters, supernatural episodes and lavish imagination. However, Mary Shelley's *Frankenstein* transcended the written works of the era with elements of science and horror. It was literature's first science fiction story.

Mary Shelley and Conrad Dipple

Not everything Shelley wrote of her modern Prometheus sprang from her imagination or nightmarish dreams, however. Two full years before she wrote her famous novel, Mary Shelley - then Mary Wollstonecraft - with her poet husband-to-be, Percy Shelley, visited the small German town of Gersheim, which was just a few miles north of the medieval fortress, Frankenstein's Castle. This fortress is said to have been the birthplace of a brilliant and obsessed scientist named Conrad Dipple, who robbed graves in pursuit of the key to immortal life.

Dipple, born in 1673, studied medical science and theology. He was an alchemist and fortune-teller. He assumed the name Frankenstein (meaning "the man of the place of Frankenstein") to emphasise the fact that he was born in a castle once inhabited by the Frankenstein family, who had fled during the invasion of King Louis XIV.

Conrad Dipple sensed his own brilliance and felt he had little to learn from his instructors. Consequently, he was constantly at odds with the authorities. He conducted macabre medical experiments using blood, cadavers and body parts taken from graveyards. He was driven to find out what made the human body work. Part of his research resulted in what was known as Dipple's Oil, a concoction propertied to prolong life. Dipple died convulsed, possibly after taking a sample of his own elixir.

Mary Shelley and Frankenstein

Stories about Dipple were no doubt abundant when Mary and Percy visited the German inns and pubs in the countryside near Frankenstein's Castle in 1814. About a year and a half later, the couple visited Lord Byron in his English estate for the summer. One dark and stormy night, after an evening of reading German ghost stories, Byron challenged each of his visitors to compose their own horror story. In response to the contest, Byron's physician, John William Polidori, penned *The Vampyre; A Tale*, considered by some literary historians as the precursor to Bram Stoker's *Dracula*.

Mary Shelley was awakened several nights later by a terrifying dream. She claimed to have seen the "student of the unhallowed arts kneeling at my bedside" who relayed the story to her. As she began to write, the story of Victor Frankenstein flowed from her; after a year of rewriting and editing, Mary Shelley's *Frankenstein* was published. Unfortunately, her contemporaries believed the actual author of the *Frankenstein* novel was her husband, Percy Shelley.

Despite the success of *Frankenstein*, Mary Shelley suffered a series of personal tragedies that plagued her for the rest of her life. She was abandoned by many of her life-long friends. Three of her four children died before the age of four. Lord Byron succumbed to febrile disease and Byron's physician, John Polidori, accidentally poisoned himself. Percy Shelley, her

cherished husband, set sail from Italy during a storm and drowned at sea.

In other words, Mary Shelley's life was as tragic as that of Frankenstein's monster.

Frankensteins Among Us

Years later, Frankenstein has been the subject of countless stage plays and movies, one of which was produced by Thomas Edison and three of which have been nominated over the years for Academy Awards. Frankenstein permeates modern pop culture; you'll see him on a visit to Universal Studios, on the box of Frankenberry breakfast cereal, the father of the television family "The Munsters," satired in motion pictures like "Young Frankenstein" and "Edward Scissorhands," and reinvented in movies like "Lawnmower Man" and "The Terminator."

As Frankenstein is integral to modern folk-lore, so are the ethical issues Mary Shelley raised. Shelley knew of electricity at its dawn of discovery and how it seemed to be the essence of life. It certainly made muscles twitch - the key role it plays in her story.

Shelley, however, expressed an undeniable critique of modern science and the possible danger in store if the responsibility for that science was not taken seriously.

As mankind embraces a new body of knowledge - fashioning, if you will, a man from clay as Prometheus did - may the horrors of Pandora's Box, envisioned by Mary Shelley as Frankenstein's monster, haunt us all.

Dunn, Jane; *Moon In Eclipse: A Life Of Mary Shelley* (1978)

El Shater, Safaa; *The Novels Of Mary Shelley* (1977)

Florescu, Radu; *In Search Of Frankenstein* (1975)

Mellor, Anne; *Mary Shelley, Her Life, Her Fiction, Her Monsters* (1990)

Nitchie, Elizabeth; *Mary Shelley, Author Of Frankenstein* (1953)

Small, Christopher; *Mary Shelley's Frankenstein: Tracing The Myth* (1973)

Smith, George B; *Shelley: A Critical Biography* (1974)

Motion Pictures based on Frankenstein

While there are over forty films based on Mary Shelley's Frankenstein, here is a list of the most noteworthy:

Frankenstein (1910) - The first film adapted from the story. Recently-discovered prints of this Thomas Edison production are currently being restored.

Life Without Soul (1915) - Another silent film based on Frankenstein; however, all prints of this one have been lost.

Frankenstein (1931) - The famous Universal film starring Boris Karloff. Directed by James Whale, who also went on to direct "Bride of Frankenstein" (1935) and "The Invisible Man" (1933).

The Bride Of Frankenstein (1935) - Also starring Boris Karloff as the monster, this is regarded as the finest horror film ever made although it only vaguely associates itself with Mary Shelley's Frankenstein. The visual themes used in the movie are considered classic within the horror genre. Nominated for an Academy Award for Best Sound.

Son Of Frankenstein (1939) - The last film starring Boris Karloff as the monster. The story in the film makes veiled references to Hitler, using an authoritarian bureaucrat as Frankenstein's nemesis.

The Ghost Of Frankenstein (1942) - Bela Lugosi plays the lab assistant, Ygor, who gains control of the monster as played by Lon Chaney, Jr.

Frankenstein Meets The Wolf Man (1943) - An inane motion picture featuring a monster that is largely a mindless robot. In this film, the Wolf Man only appears because of the popularity of the creature in a previous film. Evidence that Hollywood's obsession with sequels is not a new phenomenon.

House Of Frankenstein (1944) - Every monster made popular by Universal in its horror films makes an appearance in this miserable cavalcade.

House Of Dracula (1945) - The last horror film produced by Universal that features Frankenstein's monster. It is actually a fine film in spite of director Eric C. Kenton, who previously directed *The Ghost Of Frankenstein*.

Abbott And Costello Meet Frankenstein (1948) - One more attempt by Universal, but this time the monster is a comedic antagonist to the popular comedy duo. In spite of the director's sophomoric attempt at satire, Lon Chaney, Jr. delivers a sincere performance as the Wolf Man.

I Was A Teenage Frankenstein (1957) - The topic of misunderstood adolescence made popular by "Rebel Without A Cause" seems to be at the heart of this largely forgettable film.

The Curse Of Frankenstein (1957) - A product of Hammer Studios, UK, the first Frankenstein filmed in color.

The Revenge Of Frankenstein (1958) - An adequate presentation with clever script-writing.

Frankenstein 1970 (1959) - Featuring a classic portrayal of Victor Frankenstein by Boris Karloff, this motion picture looks forward into the atomic age. A clear parallel is drawn between the creation of Frankenstein's monster and harnessing the atom.

Frankenstein's Daughter (1959) - An exploitive, inconsequential film with marginal production value.

The Evil Of Frankenstein (1964) - An exquisite motion picture from Hammer Studios, UK, staged in a Gothic setting, which centres around the scientist's mental state.

Frankenstein Conquers The World (1965) - Pulp horror by a Japanese production studio of highly questionable value.

Frankenstein Meets The Space Monster (1965) - Low-budget picture barely worth mentioning.

Jesse James Meets Frankenstein's Daughter (1965) - Worthy of mention because it may be the worst horror film ever made, rivalled only by director William Beaudine's other horror production, "Billy The Kid vs. Dracula."

Frankenstein Created Woman (1967) - A mediocre, exploitive scream-fest that featured Playboy centrefold Susan Denberg as the female lead.

Frankenstein Must Be Destroyed (1969) - A brain transplant is the centre of this otherwise poorly-conceived film. Probably produced in response to recent strides in transplant medicine.

Horror Of Frankenstein (1970) - More milking of the Hammer Studios "cash-cow," this film is largely devoid of any artistic value.

Dracula vs. Frankenstein (1971) - Noteworthy for the last screen appearance of Lon Chaney, Jr.

Frankenstein And The Monster From Hell (1972) - One last attempt by Hammer Studios to make money from the Frankenstein franchise.

Frankenstein (1973) - The first made-for-TV production, deserving remembrance for its faithfulness to Mary Shelley's original story.

Frankenstein: The True Story (1974) - A film that draws parallels between the historical account of Mary Shelley and her associates, who were also challenged to write horror stories of their own by Lord Byron, with the

characters in Mary Shelley's book. Worthy of mention is the superb performance by James Mason.

Andy Warhol's Frankenstein (1974) - A disturbing but "must see" film, the supreme appraisal of the Frankenstein myth. Written and directed by Andy Warhol and Paul Morrissey, the film was also a "3-D" feature exposing the sexual depravity, horror and the technological irresponsibility indicative in the Frankenstein legend.

Young Frankenstein (1974) - A satire that pays tribute to Frankenstein films and the "B-horror" genre. Unlike other films based on Frankenstein, Mel Brooks projects a vision of humanity coming to terms with technology. Nominated for an Academy Award for Best Screenplay Adapted From Another Source.

Frankenstein Unbound (1984) - A Roger Corman production of a futuristic time traveller played by John Hurt, who not only goes back to the time of Mary Shelley but somehow also becomes a player in the story told by the author. The monster is one of the most sympathetic of any other portrayed on the screen.

Gothic (1990) - Not the story of Frankenstein, but of Mary Shelley — Frankenstein's true creator — and how the legend came to be.

Mary Shelley's Frankenstein (1994) - The definitive film faithfully based on the novel, directed by Kenneth Branagh who also stars as Victor Frankenstein. Even though the over-dependence of the camera dolly technique is somewhat dizzying, this motion picture is a worthy successor to an earlier production from the same company, "Bram Stoker's Dracula." A sublime portrayal of Frankenstein's monster by Robert De Niro propels this underrated high-production film to that of modern classic. Nominated for an Academy Award for Best Make-Up.

Founded in 1988 by Keith Metzger and later joined in 1990 by his partner Loring Casartelli, Amazing Media has become an award-winning producer of entertainment and educational multimedia software for both the Macintosh and PC-compatible line of computers.

Their recent releases ("Wyatt Earp's Old West," "Space Shuttle" and "Maniac Sports") serve as evidence that Amazing Media is a pioneering force in the interactive multimedia industry. Some awards received by Amazing Media include the Invision Award of Merit and the Publish Magazine Excellence In Design for "Clinton: Portrait of Victory," the National Educational Film & Video Bronze Apple Award, and the Children's Software Review All-Star Software Award for "Capitol Hill," as well as the Invision Silver Award for "Maniac Sports."

British-born stage and screen actor Tim Curry, having created a rich array of unforgettable characters, makes his first on-screen appearance in an

interactive computer adventure, starring in *Frankenstein: Through The Eyes Of The Monster*.

He was recently seen in *"Congo,"* a Paramount film based on Michael Crichton's book and in Universal's *"The Shadow"* with Alec Baldwin and Penelope Anne Miller. Curry has also co-starred in *"The Three Musketeers"* opposite Kiefer Sutherland.

Tim Curry is a graduate from Birmingham University with a degree in drama and English; he made his professional debut in the West End Production of *"Hair."* Later, he went on to appear in a Scottish Opera Company tour of *"A Midsummer Night's Dream"* and several other productions before landing his infamous role in the highly acclaimed stage production of *"The Rocky Horror Show."* Curry went on to reprise his role as Dr. Frank N. Furter in the motion picture adaptation.

Other screen credits include: *"The Hunt For Red October," "Clue," "Home Alone II," "Legend,"* and *"Annie."*